

wore. Some of them went the next day to the English missionary chaplain, and told him of the misfortune that had befallen them, and how so completely were they rendered destitute that they had been indebted to the charity of the inhabitants of the monastery for a breakfast that morning. The clergyman promised to do what he could for them, and the same evening went along to view the site of the fire. What was his astonishment to find that the burnt-out victims had rigged up a rude stage among the charred stumps of their house-posts, and in default of a house to sleep in, were prepared to spend the night listening to the love-making of the princes and princesses, and laughing at the caustic witticisms of the clown, not a few of the jokes being inspired by the blackened surroundings. Such defiance of all the ills of fate is very characteristic, and would seem to a Burman mind the most natural thing to do under the circumstances, since it afforded both distraction and amusement.

If any one has escaped the curse of Adam it is the Burman. He does not need to earn his bread with the sweat of his brow, and riches having no attraction for him, when his patch of paddy land has been reaped, his only concern is how to pass the time, and that is no very difficult matter, where he has plenty of cheroots and betel-nut. He can stroll along to neighbour Maung Gyi's, whose son has a knack for wood-carving, and watch him as he deftly cuts out a piece of elaborate scroll-work for the roof of a neighbouring monastery, or finishes off the grim features of a bilu for the English Inspector of Police. Next door, the sayā is engaged on a painting, the representation of some palace scene, or of some well-known event in the life of the Lord Buddha. Burmese artists do not, as a rule, paint likenesses, though they are by no means unsuccessful when they make the attempt. Any one but a high official would probably consider it a mark of great presumption and conceit to hang up a picture of himself in his house. There is, however, none of the objection to portrait painting which is so common with some other nations. For example, the Mohammedans will not suffer likenesses to be drawn for fear they should demand a soul on the Day of Judgment, and so some actual human being might come to be left out in the cold. Catlin

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tells us that the American Indian chief was in a state of great alarm lest his soul might be carried off with his picture. A notion of the same kind appears in the Chinese custom of getting a priest to put in the pupil of the eye, a method which often has rather a ghastly effect when the reverend gentleman is not skilful. Similarly, every Chinese-owned craft, from the sampan to the English-built iron screw steamer, has a couple of eyes painted on its bows, in order that it may see the way. Down in the Straits, and in all places where there are many Chinese, the local steamers, whoever their owners may be, are all endowed with eyes. Were they not so favoured, no Chinaman would travel with them as a passenger, or send any of his goods aboard of them. The Burman is not troubled with any such fantastic notions, and has no objection whatever to sitting for his portrait, only, as King Mindôn said to Yule, they prefer a flattering likeness to an exact one. It is seldom, however, that a Burman has a picture gallery in his house, and the village artist usually confines himself to vivid-coloured sketches for the funeral of a pôngyi, or to be hung round the mandut, where the great people sit to look on at a play. The drawing and the perspective are naturally a little faulty, but the details are usually worked out with very creditable skill.

Thus wandering about, seeing what his neighbours are doing, with an occasional visit to the monastery to have some edifying talk with the religious, the villager may spend the time very comfortably. Oftenest however, he stays at home, and waits for visitors to drop in and have a little gossip. The goodwife always has a little shop in the lower part of the building. There is hardly a single house in the whole village where something is not offered for sale: a few dried fish, betel-nut, with the fresh green leaves, lime, cardamoms, and cutch, all ready for making up, half a dozen cocoa-nuts, or perhaps some twopenny-ha'penny knives, looking-glasses, coloured tumblers, and paltry Manchester goods, or where there are many girls about the house, a few home-made lungyis and pasos, waist-cloths, woven at odd times in the loom which stands in the yard or in a corner of the verandah of every house. The stock-in-trade is

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The casting of a brass image is a public festival, and the scene of general rejoicing. The people gather from miles round about, and there are plays and feastings for several nights, whether the Buddha is presented by an individual or by public subscription. The whole assemblage takes an interest in the proceedings, and rejoices in proportion to the success of the casting, which is effected in the same way as with bells. When the image is finished and ready to be dedicated, a great procession is formed; a band of music and dancers go at the head; the most wealthy men deem it an honour to be allowed to bear a hand in carrying the statue; men, women, and children from all the surrounding country, dressed in their gayest clothes, follow on foot or in brightly decorated bullock-carts to the bottom of the pagoda steps. Then the Buddha is carried up and solemnly deposited in the allotted place, *myatta-thappè*, in religious phraseology, a term not to be rendered without many words in English. It includes all the meanings of seemliness, dignity, beauty, splendour, and awe-compelling majesty. The ritual of the monks at the consecration of an image is, as in the case of the dedication of a pagoda, vague, and decided by individual opinion. Such a formal presentation service is called *Nekaza*, and is declared by the *Sulagandi* sect to be superfluous. The lineaments of the Budh are worthy of honour wherever seen, at the pagoda or in the workman's shop.

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The figures of *Shin Gautama* are not in themselves by any means handsome as works of art. The national skill in wood-carving is well known, and the little wooden lay figures made at *Henzada* and other places are remarkably clever in their variety of expression. None of this skill appears in the religious images. The modeller or sculptor is held fast by ancient custom. He must make his image of a particular pattern and with the recognised expression. The object is to portray the death of all human passions and earthly feelings. The calm, eternal sleep-like smile symbolises the attainment of *ne'ban*, the cessation of being, the end of the cycles of transincorporation of souls. This is all that is intended to be represented, and it is held out as a hope to the struggling sinner among earthly miseries.

The model to be followed would be worthless did the face
express the hopes and fears and pleasures of wretched
mortality.

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The following triumphal song is taken from the same
play of Sawpé Sawmé as the chant in celebration of the
gilding of the Pegu pagoda, and is set to the same Yoddaya
nan-thein than. The Mahā Myat Muni is the "Arakan
Pagoda" in Mandalay.

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ON THE IMAGE PRESENTED BY THE PEGU INSPECTOR
TO THE MAHĀ MYAT-MUNI

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Fair springs the sun at dawning
From out the forest's green,
The nine gems on his nat-front
Shine gloriously at e'en.

The rainbow weaves nat-raiment,
Sweet is the lily's breath,
The malla flower is winsome,
That weeps the Saddan's¹ death.

But fairer is the image
That Hanthawadi sends,
Amid its gold and silver
The pearl with ruby blends.

The maiden from her finger
Drew off her jewelled rings,
The men brought costly diamonds
And wealth of precious things,

And as 'mid shouts and clangour
The flames leapt red as gold
All joyous cast their treasures
Into the hissing mould.

So high hath Buddha honour
In Hanthawadi's soil,
So gladly seek believers
Release from earthly toil.

¹ The Saddan is the White Elephant, the last incarnation of Shin Gautama
before he was conceived in Queen Māla's womb.

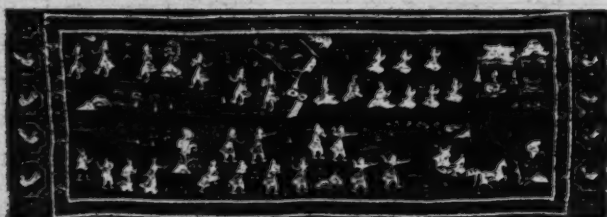
536 devoted to scenes at court, and is adorned with a throne, golden umbrellas, and other royal insignia. The other extremity represents, with artfully-arranged twigs and tufts of grass, the jungle and forests to which, during some part of every play, the prince and princess are sure to have to fly. The puppets, which are frequently as much as two or three feet high, are always gorgeously and expensively dressed. The larger ones are all cut in wood, and the carver's skill often turns out very clever presentments of rugged-faced old men and exuberantly jovial lubyetts. Most of the zāts, which deal greatly with the supernatural and fabulous, are only represented as yōkthe pwēs. No amount of technical skill could represent in the public streets an athurein, a creature (destined incalculable ages hence to be a Budh) whose height is a few thousand miles, and who produces eclipses in his play by taking the sun or moon in his fingers or between his toes.

536 Curious as it may seem, the puppet players often acquire a far more really personal reputation than the legitimate actors. The zatthama mostly get a name for dancing as much as for anything else. The Yindaw Ma Le, who came from a village near Meiktila in Upper Burma, indeed, was equally celebrated for her voice and her graceful movements, but the yokthethama become renowned for dramatic fervour, for tender passion, for dry wit, just as thoroughly and personally as if they actually appeared before the audience. Except the *prima donna* just alluded to (now dead) there are few professionals celebrated on the stage who are not far better known as first-class marionette players. These performers are all men and boys. None of the female parts are ever taken by women. Maung Tha Byaw was unequalled in "prince's" parts. He was recognised as Thabinwun; every stage-manager, every zat-ōk in the country received his word as law. No tenor with a *voce fenomenale*, no bird-voiced Patti, was more sought after nor received with greater honours. His name became a proverb in the mouths of people who never heard him. "Tha Byaw Hē," a Mergui man will say when he makes a marvellous haul of fish or gets a super-excellent cheroot. A journey of his to Rangoon produced a popular saw, corresponding to the English "kill-

4 BURMA

175 religion which actuated the kings to build temples on such a scale. In
[179] 1300 A.D. the power of the Pagan kingdom had spent itself, in a great degree
owing, as the Burmans believe, to the drain of the temple-building. But the
force of the religion was unabated. Burma fell a prey to Shan invaders, who
snatched the dominion for nearly two hundred years but failed to consolidate

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9. BURMAN GENERAL GOING OUT TO WAR (APPLIQUE WORK).

it, splitting up into principalities like those of their native hills. The weakness
of Burma allowed the Mun power to develop. The sixteenth century saw the
rise of Pegu and the establishment of a shifting empire over Burma. Exhausted
by wars, Pegu in turn declined and lay at the mercy of Siam (*Yádayá*) when
Paung (*Tanng-ugn*) came to the rescue. In the seventeenth century the Paung-
Peguan dynasty brought the Mun empire to its zenith, from which it waned in
the eighteenth. Towards the middle of the latter century the Burmans under
Alaung Payá rose against the Mun garrisons, overthrew Pegu and finally
established the empire of Burma. Arakán was incorporated; Siam was
subjugated and made tributary for a time. The empire
directed its ambition to the west. Manipúr was overrun
and the Arakanese pretensions in Chittagong were revived,
[175] which produced friction with the British power in India.
[726] Burman dominion had been a career of unbroken conquest
[532] in the memory of the then generation; the nation believed
itself invincible. In the elation
of their prowess at home they



10. BURMAN PICTURE OF THE FALL OF MANDALAY.

ANCIENT REMAINS, PAGÁN

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71. TERRA-COTTA FIGURES AT THADYA PAYA, THAYON.

of the Buddha, set against the column which supports the dome or Hindu cone. The later domes are pure vaults without central support. In these ancient temples the conical *sadi* now so typical of Burma forms the finial only, held like a jewel, by four cusps. The lowermost portion of this structure resembles an inverted *shabli*, the name of the homologous part of the modern *sadi*. Possibly this forms the actual reliquary or is the symbol of the same.

An example of direct imitation of Indian monuments is the *Bawdi Payá*. It takes its name from the *Bo* tree at

Buddha Gáya in Bahár, and is a florid reproduction of the *stupa* there. It was built by King Zeyathinka about 1230 A.D.

The temple named after Ananda, the chief disciple of the Buddha, was built by King Kyansittha about 1080 A.D. Both the temple (No. 8) and the *thais* and *kyauing* adjoining (Nos. 64, 74) are in full preservation. The gigantic lattice gates of the inner temple are of teak-wood and probably coeval with the masonry.

The most imposing of the ancient monuments and the one which marks the best period of the Pagán architecture is Thappayinsyu Payá, built by King Alaung Sittha, about 1100 A.D. (No. 73). Its height is two hundred feet or more.

[532] In the mural decorations at Pagán the Indian character is as marked as in the buildings themselves. India has evidently furnished the subjects of the Burman designer and trained his style (Nos. 272, 94).

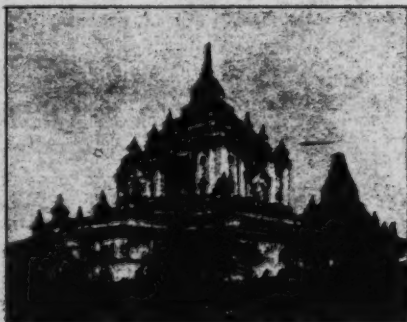
[177] The Burman bricklayers had at one time lost the art of arch-building. A pointed arch like the Gothic is used in the temples of ancient Pagán (Nos. 75, 76).

[341] The images of the Buddha (*sindu*) are the principal features of the interior of the ancient temples, the true character of

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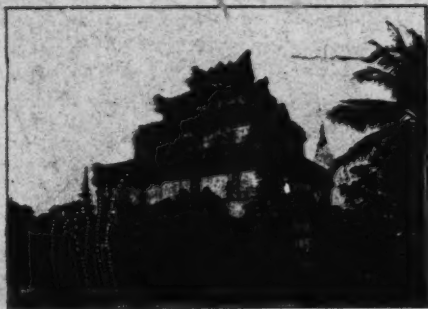
72. BAWDI PAYA, PAGAN.

778 which is the same as that of the *sadi*. The images are of sandstone in Arakán,
532 where, moreover, the Hindu caste-mark between the brows (*tilak*) is not omitted
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73. THAPATTINYU PAYA, PAGAN.

as it commonly is in Burma. In Burma Proper and Pegu good stone is scarce, and the large immovable images are built of brick and plaster and finished in fine white lime. Movable images, up to several tons weight, are hewn in the marble of Sagáing, the freestone of Taung-ú (opposite Pagan), and are cast in brass. Lighter images are made of wood or of lacquer (*man-Payá*). The



74. KYAUNG AT ANANDA PAYA.

postures are the cross-legged, seated in contemplation (*tinbyingwe*), the erect posture (*meyyattaw*), preaching or receiving alms, and the reclining posture

IMAGES, SCRIPTURES

35



76. EXAMPLE OF KEYED VAULT AT PAGAN.

(*kyauing-daw*). In the sitting figure the garb is either the array of the prince before he became the Buddha or his subsequent garb of recluse. In the standing and reclining images the garb is always that of the recluse. The mound on the head represents the residue of hair, as cut off with his sword by the prince when he fled from the palace. According to the legend the hair grew no more. The pose of the conventional figure is the Indian one with its rigid symmetry. The fingers and toes are parallel and of equal length. The lobe of the ear reaches to the shoulder. Of late, under the stimulus of western art-products, the figure is beginning to be realistically treated, especially in the drapery, which is now modelled into

natural folds in relief, instead of being conventionally mapped on the flat. Builders vie with each other in the size they give the figure. The recumbent images attain a length of fifty cubits. The image is set on a throne (*ballu*) which is a conventionalised lotus in form, and is surmounted by floral tracery which symbolizes the sacred *Bo* tree. Images of the Buddha are reverently handled and are spoken of in honorific terms—the *sacred countenance*, the *venerable form*. There may be no bargaining about the purchase (*puzaw*) from the maker. The images are only placed in the temples or on the image-da' of the *kyauing*



77. MODERN FALSE ARCH; AMAYAPOYA.

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77 IMAGE OF THE BUDDHA ENCIRCLED BY
VICUS.

(*At-deitha*), where, after dedication, they cease to be private property. The sole virtue of these symbols lies in the pious intention with which they are dedicated. The figure of the disciple Ānanda is frequently placed in the houses or taken on journeys (No. 316).

Besides the reputed relics of the Buddha, the miraculous foot-prints which legend assigns to him on rocks in Burma and Arakan are venerated (*Chidaw-pa*). Every Burman knows that Gawdama never travelled out of Bahār and was in all respects as other men; the licence of the legend is a poetic one. Models of these foot-prints are placed in the temple precincts. Here conventionality reaches the extreme; the sole is laid out with rule and compass and the surface

mapped into diagrams of cabalistic import (No. 450).

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The Buddhist scriptures should be deposited in masonry temples (*Bitaka-taik*, No. 66). These exist in a few places, but in general the scriptures are kept in special chests (*saddik*) in the *kyauungs* (No. 453). The Shan-Tarók (p. 146) place *saddik* in their houses, and take pride in the volume of manuscripts these contain. The complete Pāli text, together with the patristic commentaries and glosses, written on palm-leaf, would occupy a space of perhaps one hundred cubic feet. The text alone would cover about one thousand five hundred quarto pages of pica type. Only a few *kyauungs* possess the complete Tripitaka. Besides the scriptures, other ancient writings are treasured, such as the *kyauza* of cosmogony (see Sangermano), the *Zai* literature—the legendary lives of the Buddha in previous states of existence, embellished with romance of recent date.



78. IMAGE OF THE BUDDHA ON BALI.

TEMPLE ACCESSORIES

37

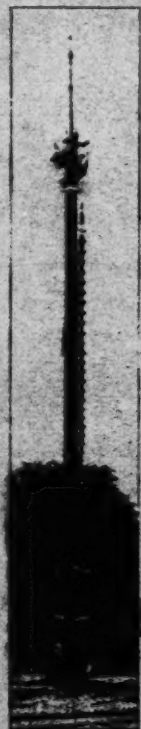
The tall flag-staff (*tagundaing*) is the most striking of the temple-accessories. It consists of a decorated spar, sixty to eighty feet high, from which floats a long streamer. The head of the pole is ornamented with a

mythical animal, generally the *hintha* (*hansa*, a fantastic figure of the Brahmany duck) or else the *kinuayd*, a monster with the body of a woman in princely array and the wings and legs of a bird. The butt of the *tagundaing*, instead of being planted in the ground, is frequently set between piles which are carved into figures of the mythical *thadyd* (p. 186, No. 7). The pole is held up by transverse bars passing through it and the piles.

Colossal lions (*chinthee*, No. 56) of the Burmese conventional type guard the temple approaches—monsters differing as much in their way from the prototype as the lions of our own heraldry.

Stands shaped like a *balin* or throne, on which flowers and fruit are offered, are placed on the temple platforms.

Great bells are hung at every shrine (No. 97). The votary takes the deer-antler off the bar and strikes first the ground and then the bell. This is to call to witness beings both under the earth and above the earth and make them participators in the merit of the act of worship. The Burman bell has noble proportions



78. TAGUNDAING
WITH KINUAYA.



80. TAGUNDAING WITH
HINTHA.

and is hung by metal clasps of rich design, figuring the mythical dragon (*naga*, No. 47). The tone of the bells is not rich, owing partly to the form, partly to flaws in casting. The greatest bell in Burma is that cast by the Emperor Bodaw Paya, on the European model, in 1790, for the temple he began at Mingun. It is said to weigh eighty-eight tons. A historic bell

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PRINCIPLES OF BUDDHISM

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78893. FAMILY OF A BURMAN NOTABLE
AT THE SHRINE.

and fruit, gold-leaf laid on the image and its throne. No southern—that is, primitive Buddhist (see Rhys Davids, *Buddhism*)—lodges petitions with an image, as is the practice in countries where Buddhism is choked by fresh growth of the pagan ideas which it had arisen against. The Tibetan expedients are unheard of. Certain Buddhists in Burma, called *Paramát*, dispense with images. The mechanical aid to contemplation is the string of one hundred and eight beads (*badí*). Even the Buddhism of the common herd is no mere veneer, covering a substratum of the ancient animism (p. 186). The precepts of Buddhism are household words. The ideas and language of the race are pervaded by it. The personal aspect just described does not so engross the votary that he misses the doctrine of the Master. At the shrine the worshipper dwells on the *three*

gems (*tharanagôn thômha*)—the BUDDHA, the LAW, the ASSEMBLY, and the other categories of the scheme. The BUDDHA (the Sage) was the supremely-enlightened one, filled with compassion for the subjects of *karma*, who extended to the universe the enlightenment that was the means of his own emancipation. The LAW (*Tayá, Tayamá, Sanskr. Dharma, Páli Damma*).—By an impersonal cosmic process, sin works suffering and virtue effects deliverance. Re-incarnation is the legacy of sin and continues until the merit (*kátho*), accumulated in successive births (*háwa*), outweighs the demerit (*ákátho*). Transmigration does not involve transference of personality with consciousness of preceding states, but the

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94. MODERN RELIGIOUS SUBJECT.

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95. FAMILY OF A BURMAN NOTEL. LEAVING THE SHRINE.

continuity of an individual moral account (*Kan*, Pāli *Kamma*, Sanskr. *Karma*); although the Buddha enlightened his disciples about the previous identities of himself, of many other individuals and even lower creatures. Reincarnation provides the scope for atoning the injustices of individual lives, without debarring the salvation of any. The slowness of the process by which vast results are achieved conforms to the

analogy of nature, which does not create, but evolves. The doctrine of *kan* is, in fact, an adumbration of the principle of persistence of force. But instead of regarding the results of actions in a given phase of existence as being separately dissipated, as modern science would imply, they are thought of as combined to form the starting-points of fresh phases of individual existence, until final equilibrium is attained, (*Nirvāṇa*). As a flame results from the concurrence of given antecedent conditions, continues to burn while they are maintained, and is extinguished upon their dispersion, yet not without bequeathing results of its own, so it is with sentiency, which continually becomes the source of fresh desires, of temptation, sin, and consequent suffering. For the avoidance of sin, the five cardinal precepts are given, and precept within precept up to the minute rule of life of the *yahṇ*. At the root of all evil lies *Ta-hṇ* (Sansk. *trishṇa*, thirst, concupiscence). From this fundamental evil proceed the forms *Lawba*, *Dawtha*, *Maruḥa* (greed, passion, ignorance), in the abstract, absence of contentment, absence of self-control, absence of enlightenment. With the extinction of selfish desire, virtuous conduct ensues, others are



96. THADYA PRINCE AND PRINCESS DOING HOMAGE TO THE BUDDHA IN A PREVIOUS INCARNATION—WETHANDAYA (SHWEZAWA WORK P. 121).

CLOTHING

No kind of wool is indigenous

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or is spun or woven in Burma. Caesar Frederick in 1369 mentions woollen cloth among the goods brought to Burma, *via* Arabian. Web vests for boys and men, of European manufacture, are becoming general. The use of shoes of the European shape is bringing in the use of socks and stockings. The addition of a European shirt under the Burman jacket

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THE LAYING OUT THE WARP.

makes up the incongruous kit affected by the modern office clerks. With the increased use of body-linen have come the Indian washermen. The coloured stuffs are washed by the Burman women. The native dyes wash well, especially the silk dyes. An alkali-earth (*sappya*) is found in Burma, but soap is of modern introduction, and is now sold in every bazar. Needles used to be brought to Burma from China, as well as scissors, though the latter are also fashioned in Burma; at present both are imported from Europe. Burmans work the needle from their, like other Asiatics. The work is pinned to a cushion at the head of a post planted on the work-box. The use of the thimble was unknown until tailors came over from India, but is now general. The bulk of the tailoring is in the hands of immigrants from China; but their prejudice against the sewing-machine is helping to transfer the business to the Burman women. Nearly every well-to-do family in the towns has its sewing-machine.

At sunrise the women start with their water-pots for the day's supply, and again before they cook the evening meal, which finishes the day's work. On the morning errand they do the most of their washing. In the evening they carry a spare cloth to change for the one they bathe in, which they wash and coil into a pad to put between the head and the water-



191. BURMESE CARVING OF WEAVING-LOOM.

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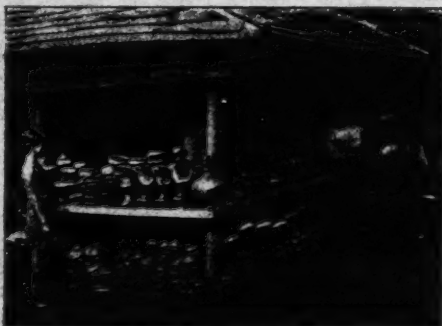
213. KILN FOR PATTED WARES.

with betel. The limestone rocks abound in caves, many of which have been incrustated with images, and transformed into temples and shrines (No. 84), but the rock is not hewn. The lime is packed in baskets of leaf and bamboo-wicker, a stone or two in weight; it sells at the kiln for one and a half to two rupees a hundredweight. The tenacity of the Burman lime-plaster is very great. Strength is obtained by liberal use of lime, and in the better class of

work by the addition of glue and palm sugar. Hair and fibre are not added. For the first layers, coarse sand is mixed with the lime, for the finishing layers, fine sand. The decoration of the work is only roughly indicated in the masonry. The relief of the ornament is high, and the thickness of the stucco very considerable in parts. The stucco is frequently gilt, on *edi* and images. The gold-size (*thissi*, p. 101) is applied direct to the plaster, which, however, in time, furnishes a soil for lichen, causing the gold to scale off.

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Although stone is not quarried in sufficient abundance for building except in Arakan, good stone for carving images is found in several places. The most notable of these is Taung-u, on the Irawadi, opposite Pagan. More important than the red sandstone industry of Taung-u is the industry at Sagding, opposite Ava, on the Irawadi, where a beautiful white marble is quarried. The heavy blocks are hewn in the rough at the quarry and transported to the site of erection to be finished. The subjects are chiefly the conventional images of the Buddha, from a pound in weight to several tons (No. 218).



214. POTTERY SHOP.

000 The cordage used in

100

BURMA

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217. PLASTERER'S SCAFFOLD ON ZEDI.

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twenty cubits, one cubit wide, costs ten to twenty rupees.

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The Burman umbrella (*st*) is on the Chinese model—a bamboo frame with paper cover. The Chinese umbrella has a thin paper cover, the Burman has bast-paper, which outlasts several of the other. But the Chinese umbrellas are cheaper, better waterproofed, and sun-proof. The Burman *st* is waterproofed by occasional oiling with crude petroleum. A waterproof size made from the fruit of the *st* is used for fixing the paper to the ribs and the cotton twines that connect them. The red, the gilt and the white umbrellas are emblems of state. The first two denote official rank, according to the number assigned. Such umbrellas have stems of turned wood, six to eight feet long, to allow of the *st* being borne over the officer on horseback or in his chariot, by attendants on foot (No. 375). The

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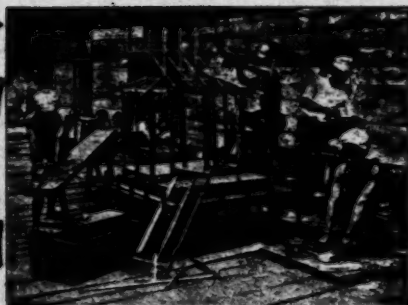


218. SCULPTURING MARBLE IMAGES.

PAINTING AND DESIGN

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[321]
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[322]



387. BURMAN CARPENTERS.

arbour of tracery, which entirely encloses them. Ivory hafts and scabbards of daggers and sabres are ornamented in the same way. The ivory carving is not polished.

The conventional flat design, painting and embroidery exhibit affinities to the Indian decoration of the ancient temples (Nos. 94, 272). The anachronisms and other naiveties of our mediæval designers are paralleled in modern Burma; witness the introduction of British officers with their field-

[177]

glasses in the design of the Prince of Pagán destroying the monster at Hngepyittaung (No. 224). The medium used for painting is a coarse tempera. From the labels attached to European goods, many of which are excellent in design and colour, lessons in colouring and perspective have been learned. From photographs, ideas of accuracy have been gathered, and from illustrated newspapers, ideas of composition. Neither carver nor designer ever uses a model. The painter of No. 433 confessed that he had not seen the place himself; he had it described to him. In pure design without colour, the *shweesaw* work is the best. It is a kind of drawing in lacquer, which appears black on a gold ground (No. 96). Of late the Burmans have attempted cuts on type-metal for illustrations of books (No. 276). They are executed with chisel and punch; the graver is unknown.

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212
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Ancient inscriptions are rare in Burma, although the *thamding*, or depository for slabs recording the circumstances of religious foundations, is a recognised institution. In many of the *thamding* at Pagán may be seen the ancient Páli square character, of which the Burmese round character is a development. The square character is preserved in the *kambawá* (No. 46). The late King Mindón Min caused the whole of the Páli text of the Tripitaka to be



388. BURMAN TURNER.

TRAVEL

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484 inferior to his own—not penetrating as far as China or India, where he might
 485 witness the dire struggle for existence which has disciplined the races about to
 compete for his soil—the Burman fails to realise how enviable is the lot he

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315. TOWN ENVIRONS IN THE DRY ZONE.

316. CARVED FIGURE
OF ANANDA (p. 35).

now enjoys and to recognise the nature of the influences which may effect the decline of his prosperity. Great as are the facilities for travel from the native point of view, to Europeans the discomfort of travel, once off the lines of rail and steamer, is so considerable that few who can avoid it visit the interior.

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317. FERRY STATION.

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BURMA

644 on such occa-

[643] sions the king appeared in the royal insignia, which otherwise only figure as emblems of state. The insignia in the illustration are surmounted by a queen's crown (*sibon*). The shape of a king's crown is seen in Nos. 151 and 425. There [346] being but a single palace and thousands of *kyauws* and temples, the palace appears to resemble a *kyauw*. But the converse is the fact; the *kyauw* it [344] is which in virtue of its religious character shares the distinction of the palace. The most recent style adopted by the Burman sovereigns was *Shin-Bayin*—Lord of Lords. A chief title was *Sinbya Shin*—Lord of the White Elephant. Every subject prostrated himself in the presence of the king, with face averted from the effulgence of the royal countenance. An official called *thandawzin* used to repeat aloud the words uttered by the king. The ensign betokening the presence of the king and of the chief queen (*mtshayd*) is the *thlyd* (p. 101). Two to eight were borne according to the solemnity of the occasion. The chief queens were frequently half-sisters of the kings. For all the royal acts, the lying, rising, eating, speaking, there are euphemisms proper to the occasion; one of the most current of these is *shweparuddaw*—the golden foot. At his demise the sovereign is said to migrate to the abode of *nats* or delectable land; the staff of his *thlyd* was broken. The paraphernalia of the king's service were elaborate; but in his attitude to the *yahin* he comported himself as an ordinary man. The Royal White Elephant was maintained in great pomp; it ate and drank out of golden vessels and had a retinue for its service. An elephant really white—probably an albino—was captured in 1805, but was pampered so that it died. A second was captured in 1806 which lived for fifty years. Other "white elephants" kept for state have enjoyed their reputation in virtue of possessing certain assumed criteria of the "white" variety, as to the number of the toes, direction

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304. CARVED FIGURE OF
NAT.

644 Change of capital at the accession of a new sovereign was characteristic of Burman empire, even when there was no change of dynasty or other political convulsion. Events of the latter kind were no doubt the original reasons of such changes. Next to Pagán, Sagáing, on the right bank of the Irawadi, facing the flat and now desolate site of Ava, is the most impressive of the

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AGE AND MORTALITY

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433. PAINTING OF KYATTIYO PILGRIMAGE.

they study their religious books, occupy themselves with their grandchildren, teach them and tell them stories, and make toys for them. They do the light repairs of the house and gear, and when they are too old to go on pilgrimages with the others, they keep the house and tell their beads alone. The veteran can still halt to the shrine on duty-days. Every old man is by courtesy *ladyi*, and every old woman *amèdyi*. The old people wear plainer clothing than the young, and, according to old Burman fashion, less of it. The human dignity of the aged is of a kind that apparel cannot add to. Steeped in the spirit of Buddhism, the aged never yield to anger. Wanting neither for necessities nor honour, the pathos of their serene old age is purely that of years. A peaceful end is their lot. (See *The Soul of a People*, p. 330.)

And now our Burman is equipped for the final stage. To the dead of whatever degree royal honours are accorded. The body is spoken of as *aldung*, "that which is about to be," to be something of a higher nature, namely,

as the dead are spoken of in German as "blessed." The corpse is laid under a white or royal canopy, upon a temporary bier, for one or several days. The body is swathed in grave-clothes, the thumbs and great toes tied together with strips of white cotton cloth, and in the mouth of a lay person is put a gold or silver piece for *kaddga*—ferry-bire. While the body is lying in state, the catafalque (*dald*) is being prepared for carrying the bier to the cemetery. The *dald* is a tall erection of bamboo and paper, ending in a royal *pyatthat*, gay with colours and tinsel. The corpse is laid in a coffin similarly decorated, which is placed in or over the sarcophagus-shaped part of the *dald*. Above the coffin

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434. HOME DEVOTIONS OF THE AGED.

764
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B.C.

- 175 150. Legendary visit of Gaudama to Arakán (1) The *Mahā-myammuni* image modelled from the Buddha, and cast by King Sandathuria.

60. The Buddhist canon reduced to writing by Vattāgāmini.

A.D.

65. The Buddhist Scriptures brought to China.

82. New era of Pyu King Thamūdayit. (Lasts till 638.)

104. The Muns destroy Thayēkittaya. King Thamūdayit driven north, where he establishes New Pagān. Eighteen reigns follow.

128. Rise of Magadu in Martaban (*Mottama*).

400. The missionary *yakhs* Buddhaghōsha from Ceylon brings the Buddhist scriptures to Pegu and reforms the religious practice (see Phayre, p. 31).

410. Chinese Buddhist pilgrim Fa Hian visits Ceylon.

450. Burma invaded by Shan Chinese (*Tarōk*—Tartar?).

518. Chinese Buddhist pilgrim Chun Yun visits Ceylon.

552. Buddhism introduced into Japan.

629. Chinese Buddhist pilgrim Hiouen Sung visits Ceylon; remained till 648.

638. Era and dynasty of King Pupasaw—the present era.

Accession of King Pyinbya, to whom nine of the temples at Pagān are ascribed.

Siam (*Yodaya*) converted to Buddhism.

800. Irruption of Shans into Burma. (Date earlier? Pressure of Chinese on the N.E. the probable cause, Phayre, p. 12.) King Saw Yahān introduced *nagd* worship.

1017. Accession of King Anāwryata Minsaw the Great. Abolishes *nagd* worship. Builds temples at Pagān. Invades China to procure the Buddhist scriptures and sacred tooth-relic. A model of the relic procured and deposited in the *Shwazigān Payā*, Nyaung-ū. Invades Arakán and endeavours to take the *Mahā-myammuni* image. Invades Pegu, captures Thatōn and brings away the Buddhist scriptures to Pagān. Takes Tenaserim from Siam.

1085. Southern provinces rebel, but are re-subjugated. King Kyansithu of Pagān builds *Ananda Payā* and *Shwe Ky Payā*. Establishes relations with the Buddhists of Ceylon. Repairs the shrines at Buddhagāya



449. MAHĀ-MYAMMUNI IMAGE.

through the agency of the King of Arakán.

1160. King Kyansithu of Pagān murdered by his son after reigning seventy-five years.

1167. Accession of King Narapati Sithu the Great. Empire established over all the kingdoms except Arakán. Embassy sent to the King of Ceylon, who deposes five *yakhs* to teach Buddhism in Burma.

1204. Burma invaded from India. Burman sovereign deposed—*Kālā-hyd min*. Cambodia and Arayamana invaded from Ceylon.

1284. Burma invaded by China and tribute demanded. King Narashihpade driven south and pursued to *Tarōk-hmaw* before Promē, whence he fled to Pathēin—*Tarōk-pye-min*. Pagān referred to by Marco Polo as the capital of a great kingdom.

1300. Burma invaded by Shans. King Kyawwa of Pagān made a recluse. China interferes

A.D.

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1767. The Chinese invade Burma with 50,000 men. Their army is repulsed and destroyed.
1769. The Chinese invade Burma and are repulsed again. Their soldiers permitted to return disarmed.

1771. Siam throws off the Burman yoke and recovers Tenasserim. A force is despatched against Siam, of which the Taling brigade mutinies and invests Rangoon. Failing to take the place they retreat to Martaban.

1774. An expedition is sent against Martaban, consisting of 20,000 men and twenty-four guns, which reduces the place.

1775. The Emperor Sinbyu Shin visits Rangoon. Judicial murder of the last Peguan Emperor Binnya Dala. The *Shwe Dagon Paya* is built over, to its present dimensions, and decorated with a magnificent st. Siam invaded again, without effect. Manipur overrun again.

1776. Emperor Sinbyu Shin succeeded by his son Singu Min. Capital changed to Sagay.

1781. Emperor Singu Min dies. Succeeded by Maung Maung, son of Emperor Naungdawgyi, contrary to the will of Aldung Paya, under which his own third son Maung Waing was designated. Maung Waing captures the palace, murders his nephew, and assumes the empire under the title of Bôdaw Paya (also called Baddôn Min, Sinbyu-mya Shin, and Mantayá-dy). Commits fearful atrocities against his opponents at Paung, where he destroys the whole of the inhabitants, *yakhs* included. Capital changed from Sagay to Amayapôya (Abode of Immortals).

1782. Rebellion of the Taldings in Rangoon suppressed. Surgeon W. Hunter visits Burma.

1783. Father Sangermano lands in Burma. (Remained till 1806. See his work *The Burmese Empire*.)

1784. Arakan invaded and subdued. The *Mahá-mayasmuci* image brought to Amayapôya (cf. B.C. 150 and A.D. 1017).

Arakanese take refuge in British Chittagong and from thence harass the Burmans.

1785. Expedition made against Junkscylon, without success.

1786. Siam invaded without success.

1787. Invasion from Siam repulsed.

1790. Tenasserim recaptured from Siam.

1793. Punitive expedition sent against the Arakanese refugees in Chittagong.

1795. Captain Michael Symes (see his work) sent on a mission to the Emperor of Burma by the Governor-General of India. Burma contends for an envoy from the King of England, on the pretext of the envoy (Lord Macartney) sent to the empire of China. Efforts to negotiate a commercial treaty unsuccessful. Subsequent envoys—Captain Cox, 1803, Lieut. Caning, 1811.

1803. The Amayapôya going of Burman *yakhs* in Ceylon, protests against the intrusion of caste ideas in the *Things* there.

1811. The filibuster Chin Byan overruns Arakan from the base of British Chittagong.



481. COPPER IMAGE DISCOVERED IN THE FOUNDATIONS OF AMAYAPÔYA, 1784.

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